

continental

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film review



SEPTEMBER 1968

CONTINENTAL FILM REVIEW SEPTEMBER 1968

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festivals

FESTIVALS are very much a controversial matter at the moment. Karlovy Vary and Berlin passed without riot and threw up a handfull of films we are likely to see here. San Sebastian probably came off best, catching a number of plums from Cannes and having presiding over the jury the Nobel prize-winner, Miguel Angel Asturias. Peter Collinson's "A Long Day's Dying" won the Grand Prix and the Director's Award, while Claude Rich shared the actor's award for his performance in the Resnais film, "Je t'aime, Je t'aime" and Monica Vitti won the actress prize for her lively performance in "The Girl with the Pistol."

Venice, now described as a "mini-festival" is awaited with interest. Sixty-eight years old Prof. Chiarini has announced that he will resign as director after the closing of this year's event. In a recent press conference he attacked the decision of the FIAPF not

to recognize the festival.

Discussion features seem particularly hazardous as the Avignon festival (due to continue into the middle of this month) has shown. Godard, Truffaut and Malle, all panellists there, were virtually urged to continue the debates in the street while organised booing marred performances.

Edinburgh, as usual, looks like being a hard-working festival with the emphasis on committed cinema, the documentary and the experimental.

In our bit about Irish production last month (page 2.) we gave David Hemmings as playing King Arthur — it should have been, of course, Alfred the Great. John Huston's Film Industry Committee set up by the Irish Government has advocated the formation of a Films Board to make loans for the encouragement of film production in Ireland.

COVER PORTRAIT CHARLOTTE FOLCHER

RUMANIA

AFTER THE SUCCESS of the French-Rumanian co-production "The Dacians" it was almost inevitable that a second should follow — but this time a co-production with West Germany, "Trajan's Column" starring Richard Johnson and Antonella Lualdi and directed by Mircea Dragan who says about the production:

"'Trajan's Column' will be a big spectacular with extensive battle scenes shot with really extensive technical facilities. But it will also be a human drama played by a fine cast and the characters will be fully developed psychologically, experiencing triumphs and reversals in the full spate of great events."

The main narrative concerns the last war fought between the Emperor Trajan and the Dacian king, Decebal. Through the treason of a nobleman the Romans penetrate into the Dacian city. All the Dacians die defending their king who, at the final moment, commits suicide. The film then continues with the dramatic events that characterized the beginning of Roman colonization.

Jean Georgescu was making film comedies in France before the last war and he has continued in this genre in Rumania. His latest is "Cinderella's Shoe" which links the modern generation with the classical comedy.

Full of gags and comic situations it concerns an attractive cashier at a music hall who dreams of becoming an actress and who trains with an amateur theatrical company.

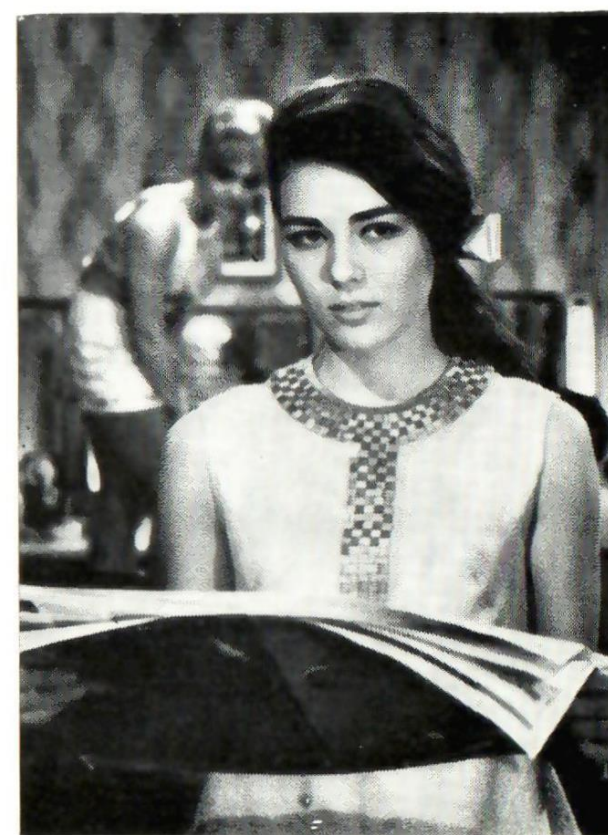
Like the best of Clair's comedies, much of "Cinderella's Shoe" is based on a chase — boy seeking girl-friend back and on stage of a music-hall.

Ioanna Pavelescu, recently a student and the daughter of the actress Corina Constantinescu plays the part of the girl.

A season of Rumanian films will be given next month at the N.F.T.



Above: Antonella Lualdi in "Trajan's Column." Below, Ioanna Pavelescu in "Cinderella's Shoe."



writer into director

AS WE HAVE REPORTED before, there is a continual urge for writers to become directors. Romain Gary is one of the most recent and now Cécil Saint-Laurent has completed his first film "Forty-eight Hours of Love" — a title that has every prospect of box-office attention.

But then Cécil Saint-Laurent knows all about popular taste. He wrote "Caroline Chérie" in 1947 and three years after it became the popular film that established Martine Carol.

There followed "Son of Caroline Chérie", "Un Caprice de Caroline Chérie", "Lucrece Borgia" etc. But, in fact, under his real name of Jacques Laurent he writes more serious books and articles.

He became more specifically involved with direction and production with the war films: "14-18" and "La Grande Bataille de France", but "Forty-eight Hours of Love" is his actual debut as director.

On the face of it the story is simple: a Swedish girl, Monica, brings her fiancé, Ingmar, to France to meet her ex-lover, Jean-Pierre, to prove to Ingmar and herself that the old love is over. The time allowed for the proof is forty-



eight hours.

The situation is complicated by Jean-Pierre's new wife, Pauline, who, not unnaturally, resents Monica and Jean-Pierre meeting again, particularly when Ingmar insists that the two ex-lovers should sleep with each other to prove their lack of desire.

However with a deal of symbolism

and psychology the not entirely revelatory conclusion is reached: that love and sex can be experienced in different ways and what provokes desire in one, destroys it in another.

Below and right: Two scenes showing the young people involved in "Forty-eight Hours of Love."



It was D. H. Lawrence who wrote: "Half the beauty the world has produced is beautiful because of sex-appeal. Even Michelangelo, who hated sex, can't help filling the Cornucopia with phallic acorns."

The illustrations in the new supplement to the Lo Duca "L'Érotisme du Cinéma" series do not essay to the same artistic values of the great Florentine but they do provide

an authentic (if voyeurish) survey of eroticism in the contemporary cinema and many of the films illustrated do, with validity, essay to being masterpieces.

While large bosoms and long, slim legs remain the major symbols there is a greater variety of implication although no great increase in subtlety.

The Japanese box in Bunuel's "Belle de Jour" remains



L'ÉROTISME AU CINÉMA

A new supplement to the famous series of books appears this month.

Alain Robbe-Grillet, whose use of eroticism is one of the most mature in contemporary cinema, refers to it as "one of the keys to the collective mentality of our time."

Eroticism is infinitely complex and in Robbe-Grillet's latest film, "The Man who Lies", a girl becomes "the liar's" mistress without really knowing whether she is drawn to him by love, fear, or curiosity.

This complexity is being explored more deeply by the cinema as the new supplement shows.

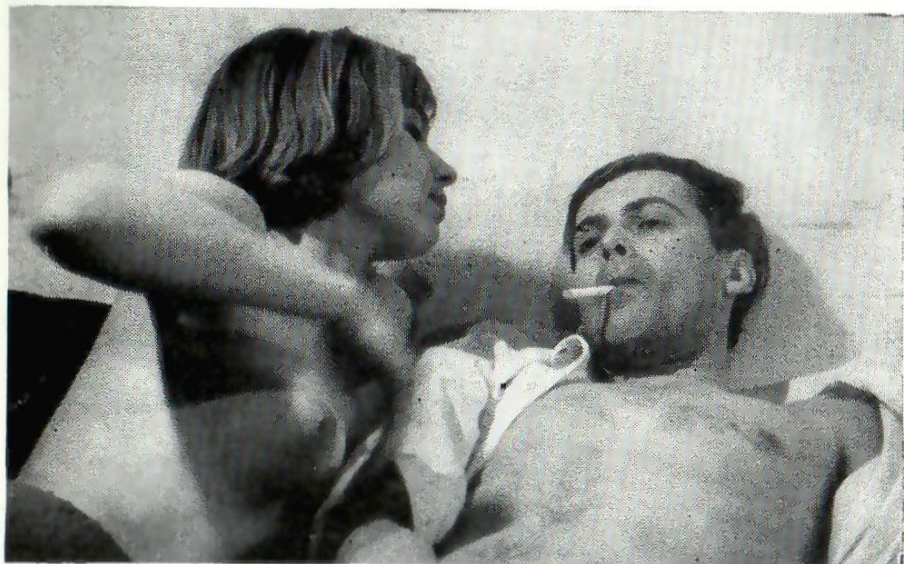
Left: From "Fire of Love" (Cameo Royal, London).

one of the master's most subtle erotic touches based, as it is, on pure psychology. "Cette boîte (the caption reads in the new supplement) contient toute l'imagination subjective d'Eros. Peu import qu'elle soit vide."

The new book is well up to the standard and tradition of the previous three volumes, some of the films illustrated are not yet released, others remain under the censor's ban. One thing is evident: eroticism cannot be ignored — Antonioni, Fellini, Bergman, Bunuel, Bresson, Malle, Aldrich, Welles, Forman, Kazan, Lattuada, Godard, Jancso, Kawalerowicz — all appear in these pages.

"The cinema is, even today, the only medium in which eroticism may be completely expressed, for it alone carries within itself the obsession of that which one will not possess, at the same time speaking a language which no longer has the limits of three dimension." This is a quotation from Paul Valéry which appeared in one of the earlier editions of this series.

The cinema is growing in stature; it is admitting a wider audience to fresh areas of experience which will be usefully absorbed and from which tolerance, freedom and greater happiness will derive.



Above: From "Libido", now on release.
Left: From the original version of "Heart Beat Fresco".

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belmondo returns



Above: Ho (Belmondo) dreams of becoming a famous gangster in "Ho." Below: Ho is alone in a trap (from "Ho").

After a pause for breath during which time he took stock of his career to date, Jean-Paul Belmondo, at thirty-five, has returned to the French studios to star in Robert Enrico's "Ho" and looks like remaining there for many months to come with Gerard Oury's "Le Cerveau" and Truffaut's "La Sirene du Mississippi."

In "Ho" he is a one-time racing driver, who, accused of causing the death of a friend, becomes a chauffeur for a trio of gangsters. Ho is his shortened name (Holin) and he has a wealthy girlfriend who believes he is a racing driver.

He dreams of becoming a gangster himself but when he tries a hold-up he is caught but manages to escape. His photo gets into the papers and he

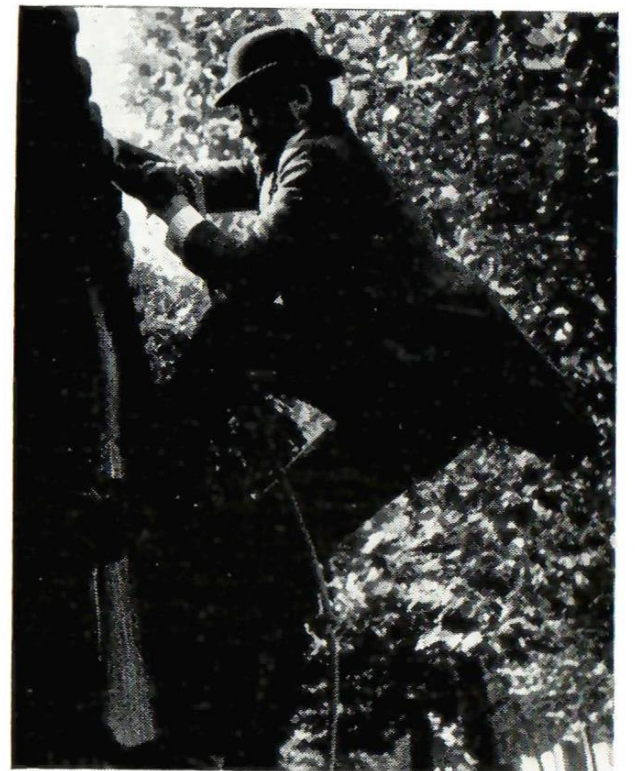
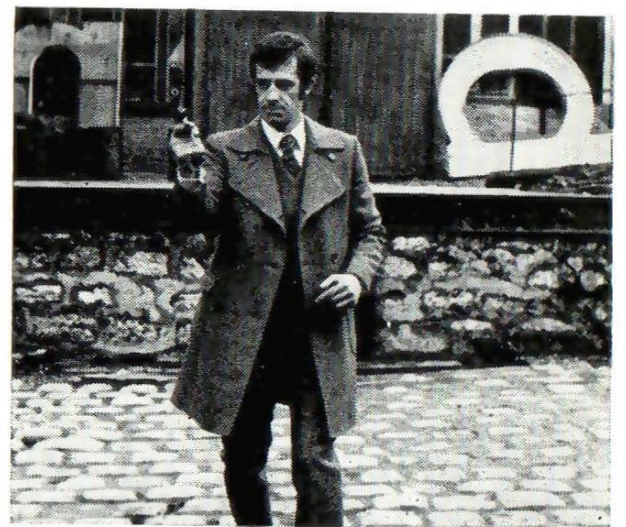
loses his girlfriend.

He tries another hold-up with three delinquents but it ends in tragedy.

One thing Belmondo decided during his long holiday away from films was that he would, in the future, be more discerning about the parts he would play.

Believing that his popularity couldn't last he had, until then, accepted any part that was going to make the most of the Belmondo vogue.

Now he knows he is not merely a vogue and that he can extend his range. We shall see in these three new films a Belmondo who has a touch of pathos — tenderness — and a sense of humour. In the vein of Bogart, perhaps, but essentially Belmondo.



Above: Belmondo in his last film before his break from films, "Le Voleur." (1967).

Left: Ho and Benedite (Joanna Shimkus) spend a week-end in Sologne.

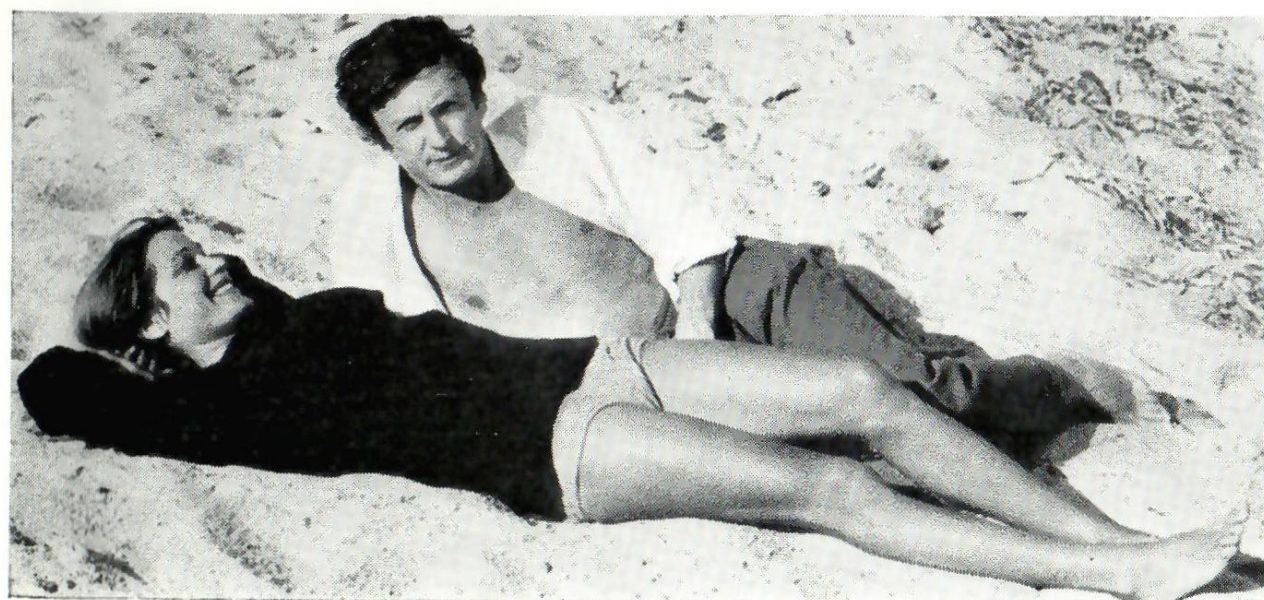


max von SYDOW

Max Von Sydow is Sweden's best known actor, not only has he appeared in some of the best films to come from that country but his appearances in American productions such as "The Greatest Story Ever Told" and "Hawaii" have added to his stature even if, personally, one still prefers to see him within the Bergman orbit.

It was, of course, in Bergman's films that he came to wide notice, and his performances in "The Seventh Seal", "The Virgin Spring", and "Through a Glass Darkly" remain in the memory. Even so, other Swedish directors have claimed him for splendid performances, notably Sjoman (The Mistress) and Jan Troell (Here is Your Life).

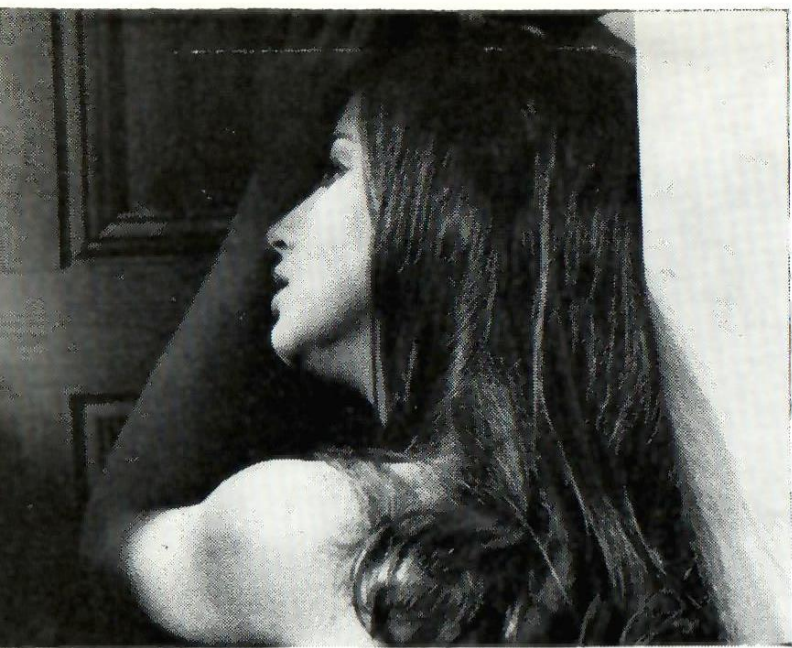
Max Von Sydow may be seen currently in Bergman's "The Hour of the Wolf" (Cameo Poly) in which he plays an artist in continual conflict with his talent and his conscience.



Left: Claude Rich in Resnais' "Je t'aime, Je t'aime". When asked whether Rich used many make-up tricks to convey the changes of age in his character in the film Resnais replied: I am happy to say no tricks were used. It was the work of a fine actor who literally gets into the skin, and the age, of a character.

Claude Rich has mainly been seen here in light comedy roles and may be seen currently in Pierre Mocky's "Order of the Daisy" in which an archivist gets the idea of forging marriage certificates to aid those unhappily married.

Claude Rich also stars in "The Bride Wore Black" (Curzon)



BERLIN

Left: Jacqueline Sassard in "Les Biches".

Unlike Cannes the XVIII Berlin Festival seems to have left no indelible impression as an event but one recalls a number of stimulating productions, particularly Jan Troell's "Ole Dole Doff" (which won the Golden Bear) and Werner Herzog's

"Sign of Life" (which won the first film award).

Troell's film has been previously praised at length in CFR Swedish articles; suffice that the award confirmed the acclaim.

Herzog appears to be one of the real, new, inventive talents of the younger German cinema. This is no self-indulgent expression of personal whims or problems but a sharply expressed vision of the continual confrontation of protest and indifference. The commentator of the story describes the main protagonist as a Titan — used in the sense it was used in Greek mythology: a rebel against the

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reigning gods and who is punished for his revolt.

Three German soldiers, wounded in Crete, are given the soft job of guarding a useless munition dump in an old Venetian citadel on the Greek island of Kos. One of them, Strossek, married to a Greek girl, finally appears to become unbalanced by the sterile monotony of their lives and chases his wife and companions from the citadel and shoots up the local village, creating a reign of terror which lasts for two days, until his friends manage to overpower him.

His protest is indeed, his sign of life, but no-one understands, and the gods ridicule his actions: only a donkey is killed — only a chair is burned.

Herzog is continually pointing up the illogicality of man, his selfishness and his indifference, and heightening all this with his setting the strange beauty of the island which is splendidly captured by Thomas Mauch's camera. Herzog can rank with Schloendorff and Kluge as directors with something to say and the ability to say it in an original, genuinely cinematic manner.

Carlos Saura won the director's award for his "Peppermint Frappé" and the film was a beautifully sensed study of a lonely, introvert man steeped in the class tradition of his country and his reactions to a young woman (the wife of an old friend who has returned to his native city) who measures up to his idea of an ideal woman. The confrontation of tradition and new ideas is well done.

Stéphane Audran won the actress award for her role in Chabrol's rather artificial, "Les Biches" and Jean-Louis Trintignant took the actor's prize for his work in Robbe Grillet's "L'Homme qui Ment" in which the author-director shows unexpectedly, as much interest in his characters as in the method with which he reveals them.

Italy's "Come l'Amore", which also

won a Silver Bear, is a Moravia-like tale of a photographer (working in London) and an actress (working in Rome) who try to recapture some of their former conjugal bliss with a return to Positano where they first met. It is not a success and the girl leaves but when the photographer does a feature on a lonely old man the complete vulnerability of his subject makes him more aware of his need, as well as love, for the girl who has left him and he goes off to join her in Rome.

The two Yugoslav entries were good and Dusan Makavejev's "Innocent without Protection" (Nevinost bez zastite) which won a Silver Bear, has all the ingenuity and inventiveness of presentation of the same director's "An Affair of the Heart". This time

the story concerns an acrobat who is making a feature film about himself in the occupied Belgrade of 1942 — the theme being that of an orphan Nada who is pushed shamelessly into the arms of the rich Mr. Petrovic but who, after several adventures, is rescued by her true love — the acrobat. This film also won the International Critics Award.

The two short film awards went to "Portrait of Orson Welles" (France) and Tom Tholen's "Toets" (Netherlands).

Susumu Hani's "The Girl Nanami" is a story of teenage love dogged (in true Japanese fashion) by some odd psychological blocks, varying from an unhappy childhood experience to some of the more erotic methods of earning a living.



Above:
From Straub's "Chronicle of Anna Magdalena Bach" which is technically the story of her marriage to the great composer (from 1721 to his death in Leipzig in 1750) but which is, in fact, an exposition of the greatness of Bach's music seen against the visual style of life at the time in which it was created. A further demonstration that art does not live in isolation. Technically Straub has sought to present the quintessential image of the age just as he has limited his camera movement so that there is no conflict between eye and ear, only a greater perception of life and music as experienced by a devout but practical family man over the second half of his life.



Left: From Susumu Hani's "The Girl Nanami".

PARTNER

BERTOLUCCI'S NEW FILM

THE IMPOSSIBILITY OF an intellectual ever staging a revolution is the theme of Bernardo Bertolucci's third feature film, "Partner".

His first film "Commare secca", although obviously stemming from the school of Pasolini, revealed a genuinely personal director with a talent for film action.

He followed this with "Prima della rivoluzione", a politically preoccupied film and he has recently finished the sketch "Fico infruttuoso" (Fig tree), in the still unedited "Vangelo 70".

Bertolucci told us that he did not want to give the synopsis of "Partner" in detail as it was still open to modification during shooting but the main character is Jacob, a French lecturer at a Rome drama school who, one night, meets someone completely identical to him in every way.

Jacob, a complex individual, afflicted with a persecution mania, to which he attributes his own failings and lack of success, is at first terrified at this meeting. Then he manages to use his double to achieve those things of which he is personally incapable, from



Above: Tina Aumont in Bernardo Bertolucci's new film, "Partner".

love to crime, and success at teaching. In every field the other is a brilliant success where Jacob has been a failure; for example making a radical reform at the drama school in scenic and dramatic conception.

Jacob, in fact, wants to rebel against all the rules of the traditional theatre and to initiate a theatre of protest and

provocation in the middle of the street. With his students in the middle of a crowd, what was a performance becomes an actual revolution.

But between Jacob (the substitute) and the youngsters there develops an estrangement; the generation of Jacob, young men of twenty-seven, and that of the teenagers of eighteen are irreconcilable. Jacob, the creator of the revolution, seems, in the teenagers' view, too individualistic to accomplish anything in depth and they have, in fact, gone beyond him. They abandon him — and the substitute has failed in his most important mission.

The way Bertolucci tells the story the spectator is always uncertain if the action involves Jacob or his substitute (both played by Pierre Clementi who made such an impression in "Belle de Jour"). The hero meets three women: Tina Aumont (daughter of Jean Pierre Aumont and Maria Montez), a house to house salesgirl who represents the consumer society — Bertolucci has an unusual make-up for her — two eyes painted on her eyelids (shades of Cocteau in "Le Testament d'Orphée").

Stefanie Sandrelli plays the niece of the director of the drama school where Jacob teaches. The women finish up by killing each other in an a most unusual way.

Bertolucci has made the film, in colour, with the collaboration of the Rome Centro Sperimentale di cinematografia and has used the authentic voices of the actors — in the case of French speaking Clementi accompanying his dialogue with sub-titles.

Bertolucci is in fact, much more popular in France (where he is considered one of the most promising of



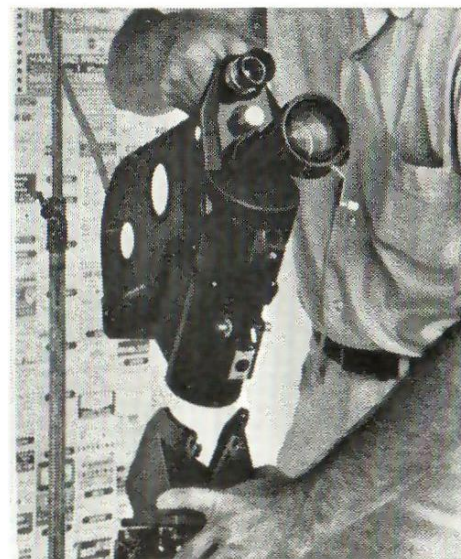
Left: Renzo Montagnani and Vionetta MacGee in "Faustina".



Left: Pierre Clementi in "Partner".

intellectual Italian directors) than in his native country where he has had difficulty in interesting producers in his projects.

Faced with this indifference Bertolucci decided to form his own production company, Red Film, a new company of young people, which is producing "Partner".



"FAUSTINA" IS the name of the film with which Luigi Magni is making his debut as a director. (Magni is the author of several film scripts and has, with Garinei and Giovannini, written such successful musical comedies as "Rugantino", "Ciao, Rudy" and "Viola, violin a viola d'amore" and with Campanile wrote the comedy "Venti zecchini d'oro" (which is a current success). Naturally, then, he wrote the script for "Faustina".

It is a love story about popular Roman characters — Faustina, Enea and Quirino — the names of the ancient characters immediately spring to mind and one is not surprised to learn that Magni shoots much of the film in "ancient" Rome: on lake Ninta and the Temple of Jove, at the villa Adriana, in the archeological region of S. Vito and in the Etruscan necropolis of Tarquinia; the caves of Tevere, at Ponta Rosso, on the isola Tiberina and on the Appia Antica.

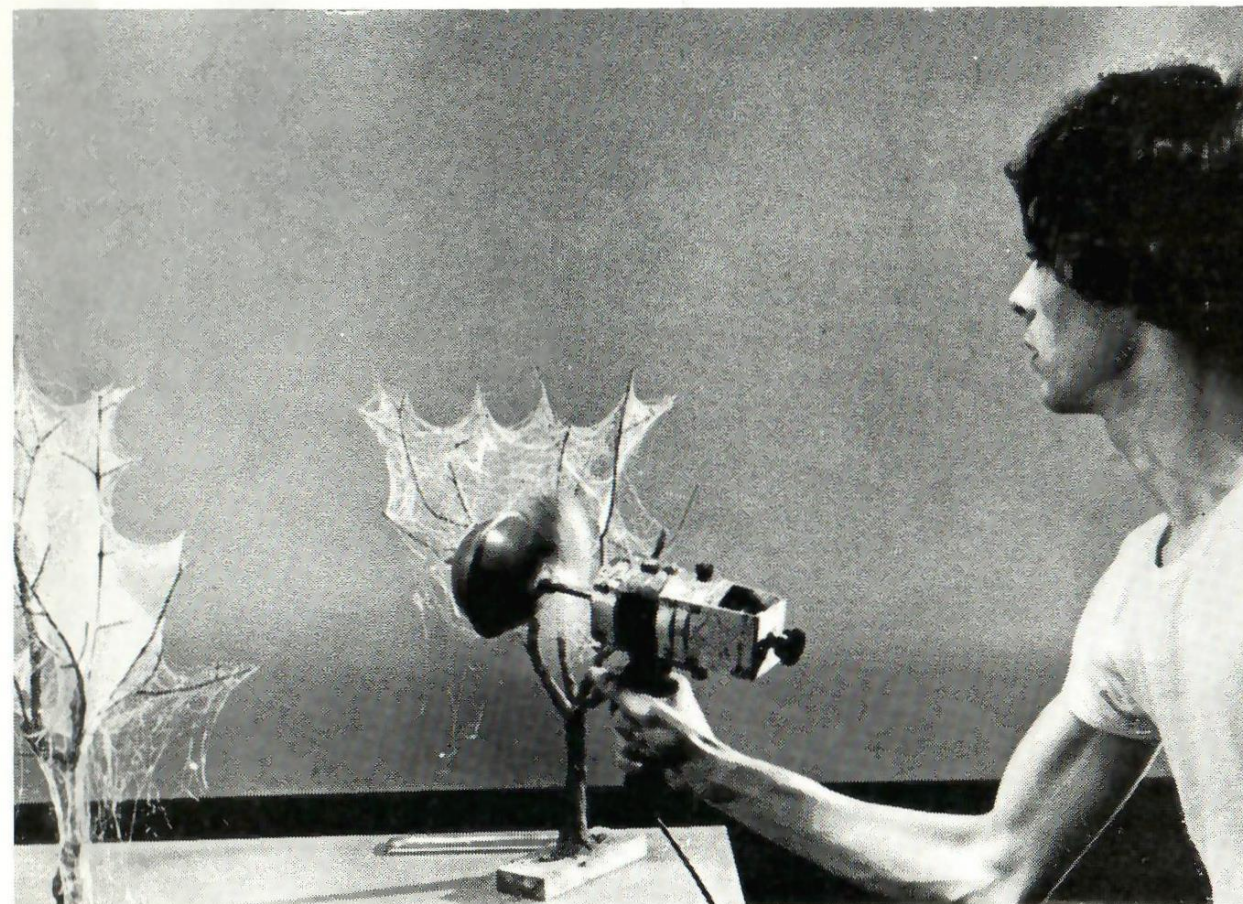
Faustina is a young coloured girl, more Roman than the "romana de Roma" whose mother, twenty-two years previously, met an American negro lieutenant at the Mussolini Forum rest camp. Faustina was the result of that meeting.

The "Inferno" of Faustina is her husband Quirino who spends most of his time around the night clubs.

But in her life is Enea, poor, but good and gentle. This is the odd trio with which Magni is concerned.

Faustina is played by the lovely young coloured actress Vone'a MacGee; Enea is Enzo Cersico, one of the paparazzi in Fellini's "La Dolce Vita" but who now has TV and American film contracts. Quirino is played by the well-known Italian stage actor, Renzo Montagnani.

Left, centre: Pierre Clementi and Tina Aumont in "Partner".



Left: Pierre Clementi in "Partner"

Right: Sylvia Fennec (Adelaide) and Jean Sorel (Frederic) in Jean-Daniel Simon's "Adelaide".

the french scene

AFTER THE STRIKES Paris studios are now back in full swing with such productions as Richard Balducci's "L'Amour" (a humorous look at a modern young couple) starring Aznavour, Christian Hay and Scott-Finch; Philippe De Broca's "Le Diable par la Queue" (comedy of a gangster with a tender heart) with Yves Montand, Madeleine Renaud, Maria Schell; Pierre Grimblat's "Slogan" (satire on publicity) with Serge Gainsbourg and Juliette Berto; Nadine Trintignant's "Le Voleur de Crimes" (after being accused of a murder he didn't commit a man is pushed towards crime by a satanic character) starring Jean Louis Trintignant and Robert Hossein; Walerian Borowczyk's "Goto, L'île d'Amour" starring Pierre Brasseur; Christian Jaque's "Lady Hamilton" with Michèle Mercier and Nadja Tiller; Alain Cavalier's "La Chamade" with Catherine Deneuve, Clouzot's "La Prisonnière"; Gerard Oury's "Le Cerveau" with Jean-Paul Belmondo, Bourvil and David Niven; Lelouch's "La vie, l'amour, la mort".

Louis de Funès is the hero of "Hibernatus" directed by Edouard Molinaro and based on the play by Jean-Bernard Luc which tells the story of a young man who, in 1900, was frozen alive in the polar regions. His body is discovered in the sixties and re-animated but he believes he is still living in the Belle Epoque.

Georges Lautner is to make a new version of Jules Verne's story, "Michel Strogoff". George Peppard will probably play the title role.



Above:
Ingrid Thulin
(Elisabeth)
and
Jean Sorel
in
"Adelaide"
a mother
and her
daughter
share the
same man.

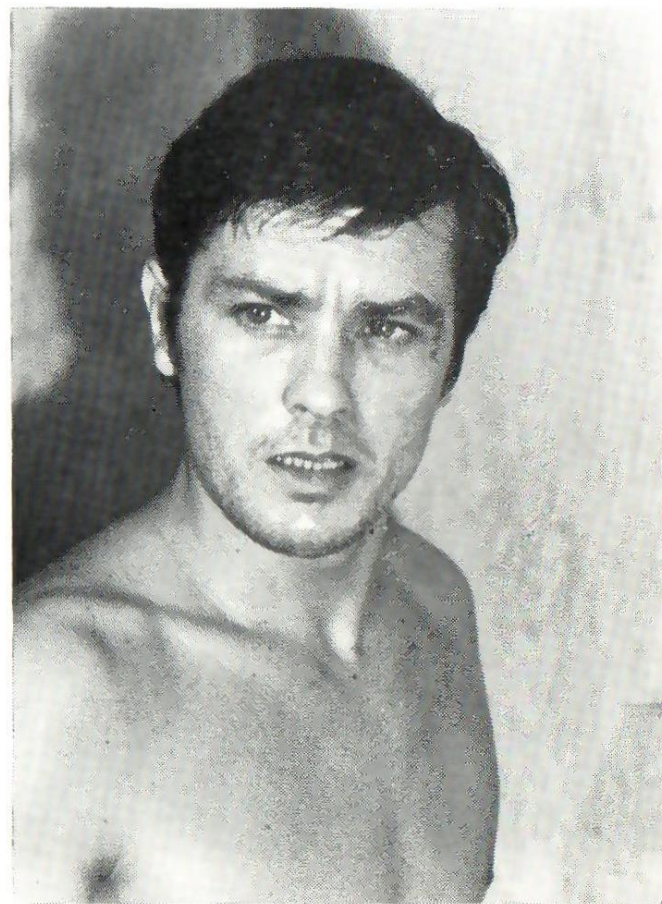


Above: Dany Carrel in "Le Pacha"

Below: Jean Seberg in "Les Oiseaux vont mourir au Perou"



Right:
Alain Delon
in
"Adieu l'Ami"



Maurice Ronet will be the star of Jean-Gabriel Albicocco's "Polichinelle". Set in Brittany it is the story of a celebrated journalist who, after a mental illness, finds love.

Yves Allegret has finished the scenario of "L'insolence" which takes place in Paris during the Algerian war. The story embraces many of the director's preoccupations, in particular the difficulty of being free in the face of social contingences and bourgeois ideas.

Jean-Gabriel Albicocco will direct a sketch for the film, "Love in the World". It will be called "Women in 2,000". Other directors will be Volker Schlöndorff, Bertolucci and Kawakita.

The young director Guy Job will adapt for the screen Annabel Buffet's "Les Vieux Gamins". It tells the story of night club habitués who rebuild the world around a glass of whisky. Claude Brasseur and Judith Magre star.

Antoine d'Ormesson is making a film, the main character of which is very much inspired by Che Guevara. Marc Cassot plays this role.

With "The Bride Wore Black" successfully launched and "Baisers volés" practically completed, François Truffaut is already preparing his next film "La sirène du Mississippi".

The Mississippi is a boat anchored off Corsica. On board is the fiancée of a young and rich industrialist (Jean Paul Belmondo). The girl (Catherine Deneuve) comes from America and the industrialist originally contacted her through a matrimonial agency. But the girl, in fact, is nothing like the photo sent by the agency. She is much more beautiful.

This discrepancy prompts the young man to start an enquiry which ends tragically.

Truffaut has said about the film: "I was very satisfied the way the critics accepted 'La mariée'. 'Baisers volés' has been made by a team of friends as if they were having a game. In 'La sirène du Mississippi' I will be working with two of France's greatest players. Jean-Paul Belmondo will be, at last, a 'tender' character and at last Catherine Deneuve will be 'hard'. We are particularly happy to make this love story together. As you know, it's always love stories that interest me. I begin shooting the film in October around Corsica, Cannes and Lyons."

Simone Signoret who has not made a film in France since 1965, returned to the French studios last month for Guy Gilles' "Ou va le vent". She plays a French woman living in Algeria who helps a young man to discover that life is not as complicated as he thinks. Annie Girardot is also in the film.

After "Benjamin" Michel Deville is making "Bye, Bye, Barbara". A love story for four persons, Barbara is not a woman but a chanson, of great importance in the film. It will be Deville's first non-comedy. The hero is a sports journalist specializing in rugby and the rugby championships and the Five Nations Tournament play an important part in the story.

François Leterrier will adapt Moinot's novel "La chasse royale" for the screen. Samy Frey and Bernard Fresson will play the hunters who, in the forests of Slovakia, meet a young girl with a troubled past and who lives with a dominating aunt.

Sergio Gobbi intends to film Boileau and Narcejac's novel "Maldonne". It is about an unsuccessful pianist who is offered a fortune by a woman, to replace a husband who has disappeared and whom he resembles. Pierre Vaneck plays the pianist.

American author and director, Melvin Van Peebles will direct "The story of the maid-of-all-work" which is about a young orphan girl who starts a scandal in a family when she declares she is the mother of the "natural" child the daughter of the family keeps in secret.



Top: François Truffaut shooting his latest film "Baisers Volés". Above: Jean Gabin in "The Man with the Tattoo". Louis de Funes is an art dealer who discovers an authentic Modigliani tattooed on the back of an irascible ex-legionaire. His one desire is to acquire this unexpected work and sell it to an American tycoon.



a new wave film

by the old wave

L'ALIBI

VITTORIO GASSMAN, Luciano Lucignani and Adolfo Celi were fellow-students at the Rome Academy of Dramatic Art. They formed a kind of "clan" discussing their dreams, their ambitions, their ideas. Two years ago Adolfo Celi had the idea of making a film in which, with his old student friends, he took a look at the past and what had happened since.

For some eight months Gassman, Lucignani and Celi discussed the idea, almost abandoned it, then finally a workable film idea was born which, with producer Franco Cristaldi, is now being made under the title of "L'Alibi".

The title though is not very explicit because each of the three has his own idea about it. Luciano thinks of an alibi which is used as an excuse for not having done something; Celi says: "the alibi, or excuse, of someone like me returning after fifteen years in Brazil and not finding it easy to adjust to a new reality."

What is certain is that this is an original film, a low-budget film, a new-wave film made by the old-wave, each of the three directing his own, largely improvised episode, and each not knowing entirely what the other are up to.

It is a unique production in which



Right and Below: Lovely new-comer Tina Aumont in "L'Alibi".



elements of autobiography are interwoven with fantasy.

For Gassman it is his first real attempt at film directing, for his previous attempt was essentially a straight transfer of the stage play "Kean".

For Lucignani it is his first experience as an actor.

Celi, who in Brazil is an opera and theatrical producer has already directed two films.

In Celi's episode he considers the reasons that made him go to Brazil and his return, after fifteen years, with results vaguely less satisfactory than expected.

Lucignani is much more concerned with the social-political scene and explores the fact that there is nothing similar now to unite Italians as the Resistance united them. Gassman tells the story of a successful man which slowly becomes a story about a maniac.

The film is being shot mainly in

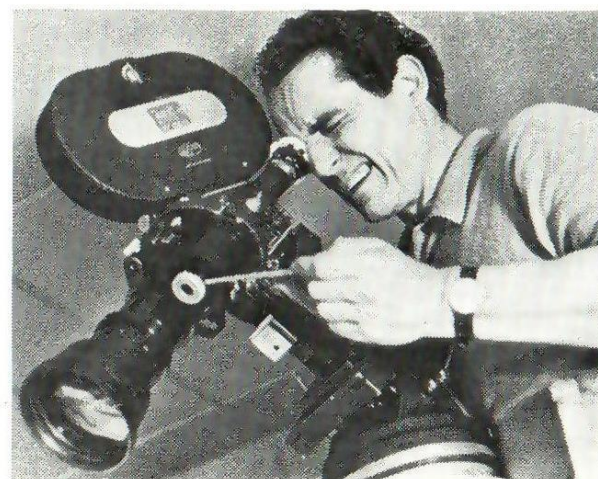
Rome, in interiors (for example during a party at the villa dell'Aventino which Gassman has now left), in several regional theatres and in Brazil. Among the key figures are Tina Aumont as Fillie; a photo-model from Hamburg; newcomer Ines Kummernus, who plays Celi's ex-wife; Giovanna Knox who plays a Sicilian countess; Franco Giacobini (also an ex-student of the Academy). Clipping the film will be Renzo Rossi impersonating the poet Luca a good friend of the Academy and who today is in a nursing home.

Ideas for the film have sprung from Luca's poetry, a romance "L'educazione teatrale" written by Gassman and Salce when they were at the Academy; letters written to each other over the years, material collected by Celi while in Brazil. It has all been put together like a book whose pages close the film and which, of course, is called "L'Alibi".



Left: Tina Aumont in a scene from "L'Alibi", a personal mixture of past and present, autobiography and fantasy.

Below: Vittorio Gassman shooting his episode in "L'Alibi". His two other co-directors are Adolfo Celi and Luciano Lucignani — all three are old students of the Rome Academy of Dramatic Art and recall the years (nearly twenty-five of them) that have seen them take major places in the world of Italian art and entertainment.



Below: Vittorio Gassman and Tina Aumont (top of picture) and Adolfo Celi (right) in a "happening" from "L'Alibi"





the joy of living

Left and Below: Two scenes from the German film, "The Miracle of Love", which shows how inhibitions, the result of parental prejudice, can not only hinder a young married couple's full happiness together, but play a part in the development of a conjugal life that is both sterile and repressive. Mutual joy in sex is the key to joy of life and the creation of an environment in which a family may grow lovingly and creatively.

The new film, "The Miracle of Love", directed by F. J. Gottlieb, is an attempt to break down sex inhibitions. It begins with a serious discussion between two doctors and the author Oswalt Kolle (who also adds a wry comment to the fictional sequences) which establishes the fact that parents invariably pass on to their children their own repressions and sexual taboos and, most damaging, a sense of guilt.

Then, in two fictional episodes, we see two married couples trying to cope with sexual disillusion. In the first a young wife is brave enough to bring her dissatisfaction out into the open with her husband who at first is put out by what he takes to be an implied criticism of his sexual ability.

But after a frank discussion they manage to come to terms with their problem which has arisen mainly from their early repressions.

In the second episode a neglected wife dangerously indulges in dream-fantasies before dramatically opening the eyes of her over-busy architect husband.



One of the biggest current box-office successes on the Continent at the moment is "the first sex education film", "Helga", described as the intimate life of a young girl. Directed by Erich F. Bender with Ruth Gassmann in the title role, it has proved so successful that a sequel is now in production "Helga and Michael", made by the same team and with an impressive list of medical advisers from the Ministry of Public Health of the Federal German Republic. "Helga" (illustration left) will commence a run at London's Prince Charles Theatre on August 15th. The English version will be preceded by an introduction by Dr. David Stafford-Clark.

In Italy, "Helga" has been immensely successful, an important factor being that its value has been recognized by the church which has organised parties of young people.

The one drawback to a success of this nature is that undoubtedly there will be succession of "sex education" films, each following one of slightly less value and slightly less integrity.

"The Mannequin" (right) deals with a seventeen-year-old girl who is clearly dissatisfied with her country home and boyfriend, the one cannot fulfill her ideas of a glamorous life, the other cannot satisfy her obvious need for sex.

A woman fashion-designer sees the possibility of using her as a model and takes her to live with her in their city flat.

The girl is, for a time, set off balance by her fresh contact with men and awakening sex and she emotionally disturbs the older woman until a crisis is provoked and the girl, shocked into a proper sense of reality, leaves the apartment to return home.

Naive girl dazzled by the sophistication of city life is the cliché to end all dramatic clichés, but at a time when young people can so easily step from working class limitations to the sweet exultation of la dolce vita the vulnerability of innocence and desire is as valid as ever it was.



"Black on White" is the new film by the Finnish director Jorn Donner whose previous films, made in Sweden, have dealt with aspects of love but always from an adult point of view.

"Black on White" begins with a magazine reportage of Juha Holm and his family. A typical, 'average' family: the husband thirty-three, with an attractive wife and happy, uncomplicated children all enjoying the material well-being of middle-class life.

But we follow Juha Holm from his office one Friday afternoon to a coffee bar where two girls are buying coffee and discussing the idea of going somewhere for the weekend for some

fun.

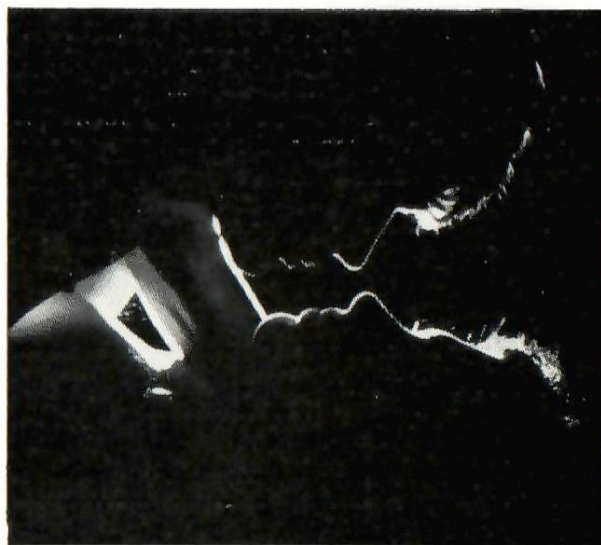
Overhearing this conversation Juha offers them a lift. He says, he has a meeting in the town they intend to visit. They agree and it is the beginning of Holm's relationship with two women. A wife and a mistress.

Another Finnish film, "Hot Cat" directed by Erikko Kivikoski is a sensitive study of a young teacher's awakening to a lyrically erotic relationship with a schoolboy who has been expelled from school for being drunk.

Certain social criticisms are made within this context: hypocrisy of secondary school teachers, enforced reli-

Above:

From "The Mannequin" (Sweden). Below: From Jorn Donner's "Black on White" (Finland), and bottom: "Hot Cat" (Finland).



gion, spiritual intolerance, but the main point of the film is that a relationship of genuine beauty can develop from the most unexpected circumstances.

Left: From "The Miracle of Love"



DEATH HAS NO SEX (originally "Vi-colo cieco") is, according to its director, Massimo Dallamano, a "psychological thriller in which the action is similar to a normal thriller but is balanced by an interior study of the characters."

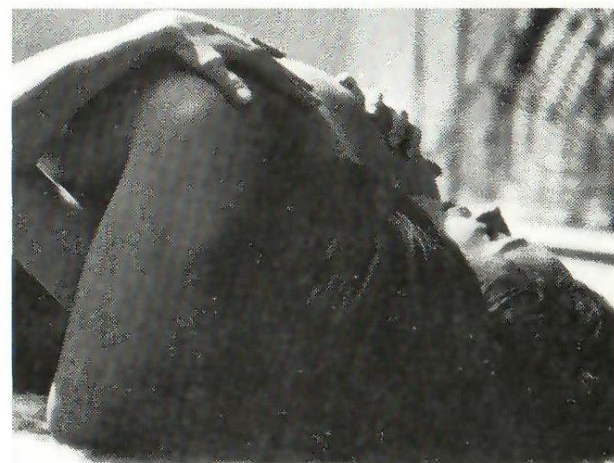
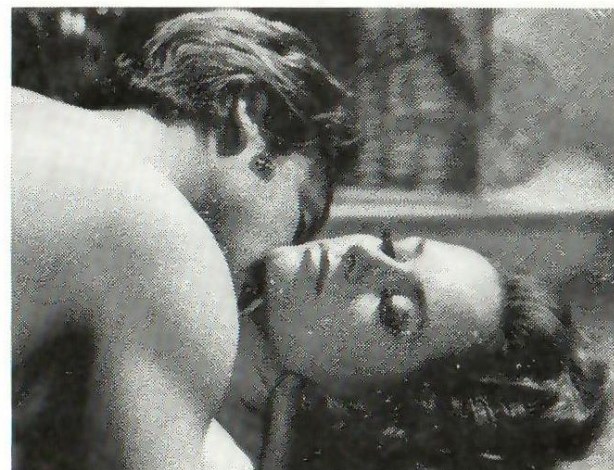
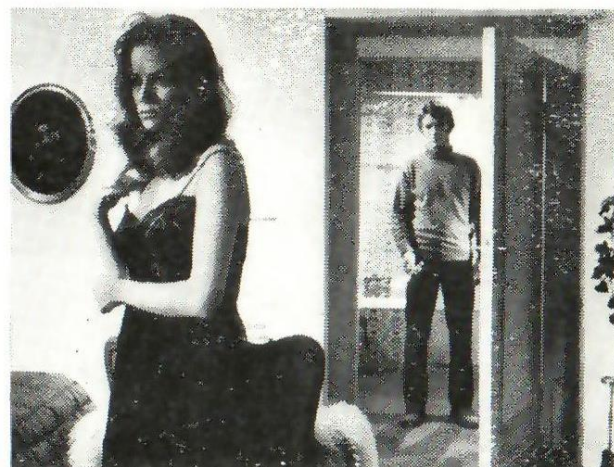
There is the head of the narcotics section of the Hamburg police, Captain Bulov, who wages a war on drug trafficking.

There is Lisa, his wife, young and lovely, and then there is Max, an old friend of Lisa's who meets her again after a long time.

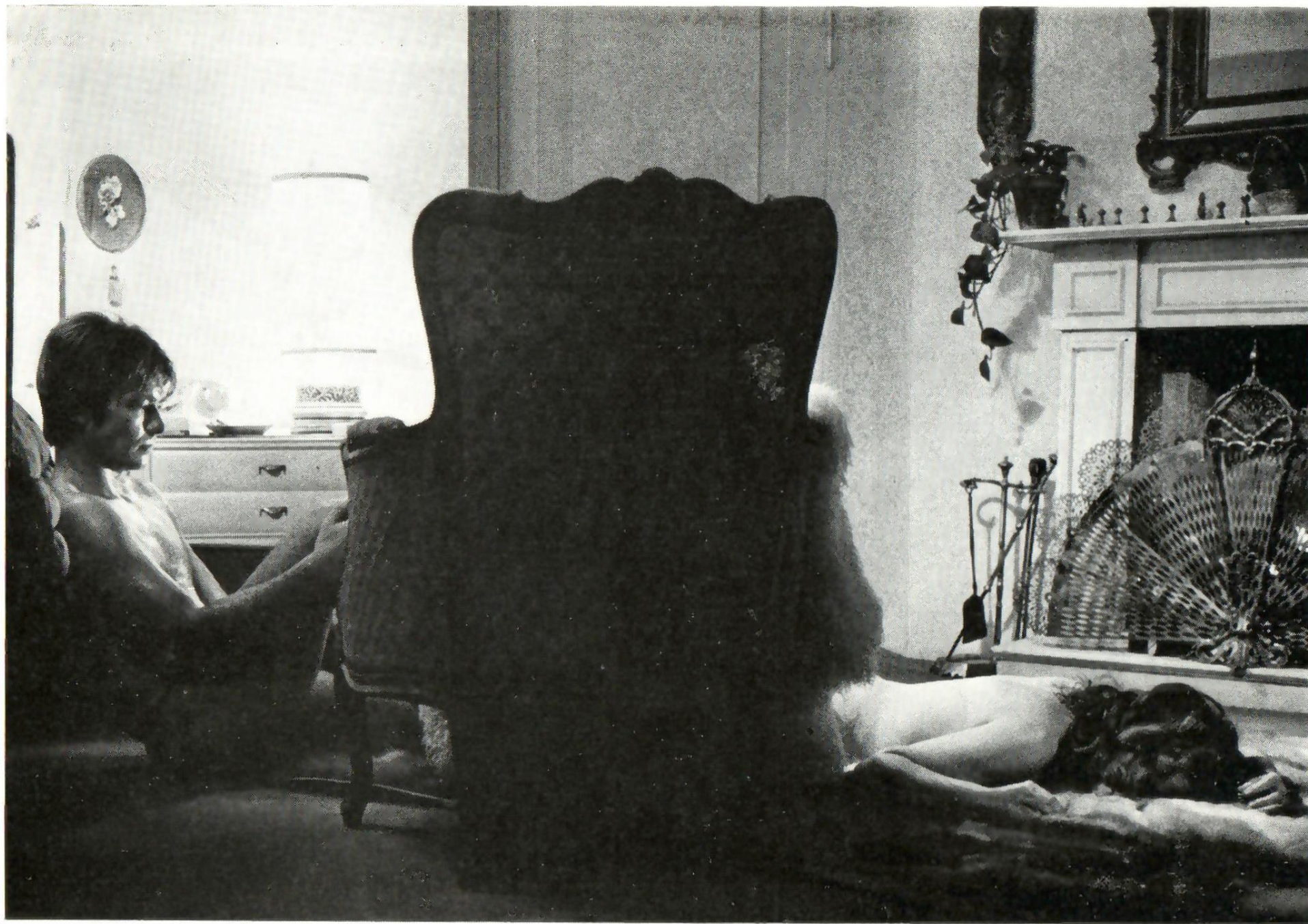
The complicated plot involves Max in the charge of murdering Lisa. But is he guilty?

Starring in this new thriller are John Mills, Luciana Paluzzi and Robert Hoffmann. Director of photography is Angelo Lotti.

The illustrations on these two pages show Robert Hoffmann and Luciana Paluzzi in "La Morte Non Ha Sesso" (Death Has no Sex).



LA MORTE NON HA SESSO





Left: Maria Grazia Buccella (whose talent was recently recognized with a supporting actress award) in "Sissignore" (Yes, Sir), the third film directed by Ugo Tognazzi who also stars in the production. "Ironical and a little paradoxical", Tognazzi describes it — a lawyer has a car accident and his chauffeur takes the blame. In gratitude the master helps the servant acquire a place in society and a wife.

ITALY

THE VENICE FESTIVAL has been gathering criticism with the years and much depends this month on whether Professor Chiarini can gather together a bunch of films that will finally establish Venice's supremacy in the quality and artistic field.

If Venice proves to be a mediocre event eyes will turn to Sorrento which, under the lively directorship of Gian Luigi Rondo, has been growing in stature since the inception two years ago with the British festival. This year it is Sweden's turn to be feted and not only will it be a social occasion (with a royal party) but Bergman has promised to attend and his new film "Shame" will be premiered.

With the films available it is difficult to see how Venice will top this. Venice is essentially a director's festival and those who pull real weight do not appear to have a film readily available.



Right: Claudia Cardinale in a wet and hot spot in Serge Leone's fourth (and last he says) western, "Once Upon a Time in the West".

A year or two back he made his first western, "For a Fistful of Dollars", when it was thought the western series was dying. It was a fantastic success everywhere and he was persuaded to follow this with "For a Few Dollars More" which took three billion lire in twelve months.

With his third film in the series, with a bigger budget he attempted a wider approach both in spectacle and artistic endeavour — this was "The Good, the Ugly and the Bad". Again it was a success. After this Leone had decided to turn to a film about the American gangsters of the roaring twenties. But he had already, with other writers, prepared the script for "Once upon a Time in the West" and he decided to make it himself putting off his other work until next year.

The story concerns itself with the birth of a city, created by the arrival of the railways in the 1870's and for the first time in a Leone western a woman plays a major role — she is, of course, Claudia Cardinale.

Below right: Cristina Iosani and Gaetano Cimarosa in the new western, "Chiedi Perdono A Dio, Non a Me" — a man out to revenge the massacre of his family. It is written and directed (his debut) by Glen Vincent Davis who is no other than Vincenzo Mussolino, star of Castellani's early "Due soldi di speranza". Left: Silvana Mangano and Massimo Girotti in Pasolini's "Teorema" to be shown at Venice.



It looks as if Chiarini is banking on a strong impact from the young cinema, namely Alexander Kluge's "The Artists helpless under the Big Top" (Germany); Jakubisko's "The Deserter" (Czechoslovakia); Miklos Jancso's "The Cry of Silence" (Hungary) and a film from Liliana Cavani (Italy).

Representing Italy officially will be Pasolini's "Teorema".

Antonioni was back in Italy from America a week or two back to collect the Fiesole award. The Roman theatre at Fiesole with its splendid hill setting was a mecca for fans for a whole week in June when Antonioni's films were shown each evening. There was also a three day course on the director's work.

Perhaps with his future adaptation

of Brecht's "Mother Courage" in view (in which Sophia Loren will star) Antonioni, in a discussion belaboured the Italian bourgeoisie.

"I hate the bourgeoisie, especially the Italian kind. If you call me a bourgeois I am humiliated — offended." Thus Antonioni in a reply to a critic who had called him a director of the bourgeoisie.

Silvana Mangano, after her role in Pasolini's "Teorema", will play the real-life part of Serafina Battaglia, the Sicilian woman who, after the murder of her son, denounced the guilty persons thus causing a series of trials against the Mafia. Directed by Carlo Lizzani it is called "I'm not Afraid, I Accuse" and the script is written by Leonard Sciascia the Sicilian author

whose novels "To each his own" and "The Day of the Owl" have already been very effectively filmed.

Marlon Brando and Renato Salvatori are the only white actors in Gillo Pontecorvo's new film beginning this month, "Quemeda" which is set in the Indies at the close of the last century.

Daniela Rocca, the unforgettable 'wife' in Germi's "Divorce, Italian Style", is returning to the cinema after a long absence. The film will be directed by Raffaele Andreassi and in it will be many references to the actress's real life — this autobiographical idea is touching a number of current productions, in particular "L'Alibi".

Paris correspondent of an Italian paper, Giorgio Bontempi, has thought about directing a film for a long time, and now, with "Summit", he has made his debut as a director. "Summit", he says, "is a modern film directed at an adult public."

It is concerned with contemporary trends and problems, namely the evolution (in a hedonistic sense) of western society which has changed the relationship between men and women in a dramatic way; the destiny of this society and the profound change in habits and attitudes to life."

The story is set in Paris at the time of a meeting of Four Big Powers. A personal love story is seen against the destiny of the people. The hero is a journalist and here there is a touch of autobiography for, naturally, the director has first-hand experience of this milieu.

Franco Zeffirelli has announced that he will make a film in which the rebellion of youth the world over will be the main theme.



Left: Claudia Cardinale in "Once Upon a Time in the West"

Right and below right: Two scenes from Pasquale Festa Campanile's "La Matriarca" starring Catherine Spaak and Jean-Louis Trintignant. "The film," says the director, "tries to demystify sex and today's 'erotic' industry."

CATHERINE SPAAK

Catherine Spaak is the star of the new film "La Matriarca" directed by Festa Campanile.

In "La Matriarca" she is a sexually stifled young woman who, when her husband dies, is horrified to discover that he has lead a double life. In a flat he secretly rented he lived an erotic life, inventing with unlimited variations, love games which touched the very limits of sadism and pathology.

Below: Catherine Spaak and Jean-Louis Trintignant in Campanile's "La Matriarca".



Above left: Horst Buchholz, Danielle Gaubert and Philippe Leroy as lover, wife and husband in "Come, Quando e con Chi". Right: Philippe Leroy and Danielle Gaubert in "How, When and

with Whom?", a film in which wife and husband live an affectionate family life together, but with the arrival of an attractive friend the wife discovers a new passionate intensity. Fortunately,

the husband has discovered the same thing with an attractive girl and it is not long before conjugal bliss is on a higher emotional level than affection.



Above: Jean-Louis Trintignant as a prosaic professor of medicine examines the less prosaic widow (Catherine Spaak) in "La Matriarca".

At first the young widow is hurt, offended, then irritated, and then slowly, slowly, she becomes curious and then excited to the point of deciding to make a voyage of sexual discovery herself and in the very flat her husband had used for his amorous activities.

After a certain number of experiences the widow falls in love with a professor of medicine (Jean-Louis Trintignant), a normal man without any particular stimulus or morbid curiosity; a man who, when she (in order to provoke him), tells him about her past and takes him to the flat, offers to marry her.



Above: Ester Bonanni in "Strasiami, ma di baci sasiami".



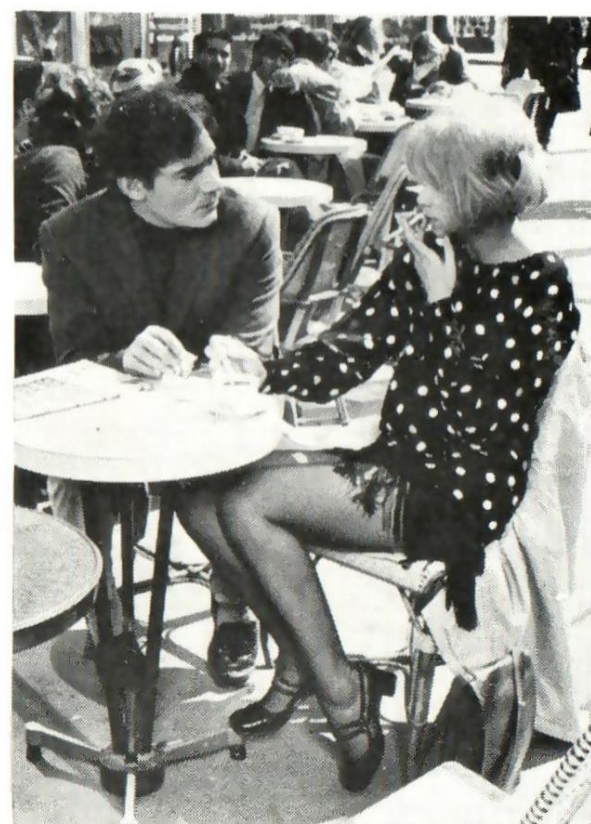
Marcello Mastroianni will star in a film "Two Wrongs".

Anita Ekberg will play in "The Nephew of the Vampire" directed by Antonio de Ossorio.

Pietro Germi has begun his first colour film, "Serafino" which stars Adriano Celentano, the popular Italian light music star — his first non-musical film. The setting is the Abruzzi mountains and deals with shepherd Serafino and his relations with Asmara, an amiable prostitute and his cousin, Lidia.

MIREILLE DARC

Left: Mireille Darc and Erika Blanc in "Summit".



Above and left: Gian Maria Vo'onte and Mireille Darc in "Summit".

Right: Andrzej Lapicki in a scene from Włodzimierz Haupe's comedy, "Matrimonial Advice Column" which is currently being shown in Poland.

poland: wind of change

FOR A LONG time now, Polish critics and intellectuals generally, have been dissatisfied with the quality of the films issuing from their studios. After the superb flowering of the Polish cinema in the fifties it has been difficult to accept the long spate of mediocre productions and the knowledge that some of Poland's best talent was working abroad: Polanski, Wajda, Skolimowski, etc.

It was natural that some of this resentment should be directed against those in authority and since the March students demonstrations Professor Jerzy Toeplitz is no longer head of the Higher State Film School in Lodz (a rather odd dismissal in view of the professor's international standing and non-participation in production). Jerzy Bossak has resigned as head of the documentary studio and Aleksander Ford no longer heads the Studio film group.

It seems simply a demonstration to suggest that some new re-vitalizing of directive is necessary rather than personal criticism, and it seems likely that the coming months should reveal something more definite and constructive than a handful of dismissals.

More personal were the accusations made by the film review Ekran against the famous director Wanda Jakubowska against which she had to defend herself at a tribunal.

Andrzej Wajda is back with the Kamera unit making "Everything for Sale" (tentative title), a story which takes place one night when a lost actor is searched for. Talks and discussions reveal the different aspects of the artist and the man. Some similarities with the life of the late Zbigniew Cybulski have been suggested. Wajda's last film, the British "Gates of Paradise" (seen at the Berlin Festival) had the thirteenth century Children's Crusade somewhat oddly symbolised as protest and pointed the conflicting emotions that betray it: "not the lie, but the truth murders all hope". With his new film, Wajda still seems on the introspective tack and one wonders if a return to the heroic (not necessarily war) action of his earlier films would not be an advantage.

Returning to Poland after a ten years absence is Walerian Borowczyk whose satirical animated films have made such a deep impression over the past few years. The film will be "Mazepa" based on a classic drama of Polish Romanticism by Juliusz Slowacki. This is Borowczyk's first feature length film and he has also written the script.

"Matrimonial Advice Column" is a new film by Włodzimierz Haupe starring the ever popular Andrzej Lapicki and Alina Janowska. It is a comedy of



Above: From Jerzy Ziarnik's "An Excursion into the Unknown", which, like "Dancing at Hitler's Headquarters", is based on a novel by Andrzej Brycht. The writer is concerned with the younger generation's increasing alienation from the real emotions involved in the last war and Ziarnik's film has a young writer who is consciously affected when he accidentally finds himself in the Auschwitz Museum.

a doctor who is forever fighting with his wife. He turns to his barber for advice who suggests another woman. The woman, however, proves too possessive and the barber advises a third. But the abandoned wife and first mistress join forces and harrass the doctor who capitulates and returns to his wife — and the conflicts.

Lapicki, whose portrait of the elegant seducer, is second to none, also appears in Jan Batory's new film, "Dancing at Hitler's Headquarters". An easy-going young girl, typical of her age, Anka, is on holiday with friends on the Mazurian Lakes. She meets a reserved young boy who is holidaying

prior to his military service. The two are near to falling in love when a German holiday-maker in a white Mercedes asks them to join him for dinner. His talk of the war makes them aware that they do not fully appreciate the opportunities that peace has brought them.

Kazimierz Karabasz, whose documentaries have won international awards, recently completed his first full-length documentary, "A Year in Frank's Life". For a whole year the director accompanied a young boy who left his country home to work in industry and who began to put down roots in his new urban environment.

Karabasz says his film is the "organisation of natural elements" — nothing is reconstructed. The protagonist was told what was going to be photographed but he was left with his own choice of situation, meetings with friends and how he expressed himself. Some fragments from the boy's diary provide a psychological aspect to the story. It is a production of unusual depth.

Hoping for another success like Ford's "The Teutonic Knights" (still Poland's biggest box-office winner) Jerzy Hoffmann is completing "Colonel Wolodyjowski", which has three big battle scenes in which the Polish hussars fight. The colonel was a famous and heroic commander of the 17th century.

Tadeusz Chmielewski's new comedy "How I started the Second World War — How I finished the Second World War", like Munk's "Bad Luck" deals with an ill-fated soldier who is bundled all over the world by the war. His natural cunning helps him to emerge unscathed.

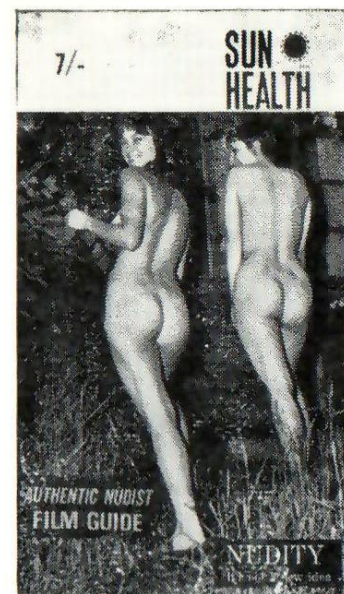
It seems likely that one of the main failures of the Polish cinema to continue its former brilliance is the lack of courage to turn from the war narratives that were the source of several earlier masterpieces to more current problems and themes. Polanski, Skolimowski, Majewski and others, promised a rebirth of the Polish cinema, a rebirth which censorship (Skolimowski's "Hands Up" is still not released) and the demands of the insatiable TV seem to have stifled.

Other films that have been held up since the March incidents are Jan Rybkowski's Polish-West German co-production "When Love Was a Crime"; Kazimierz Kutz's "Hold-Up" and Janusz Nasfeter's "Long Night", which dealt with the Jewish problem during the Nazi occupation.

Below: Jolanta Umecka first seen in Polanski's "Knife in the Water".



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Above: Jacques Tati in "Playtime."

IT TOOK JACQUES TATI several years to complete "Playtime." There were production and budget difficulties but he remained adamant to his original conception. Then when it was finally shown, some thought it too long; that Tati, in trying to be a social satirist, had become boring.

The film has certainly been cut for Britain yet the criticism of being over-long might still be levelled at the restaurant sequences (which comprise virtually half of the film) but Tati is as inventive as ever and some of the gags are classics of slapstick.

Forget about the social comment here is Tati sitting down on air compressed cushions with results reminiscent of Victor Borge's sound punctuation; chasing a man's reflection across the road; in doubt about food viewed in the green light of a modern drug-store. But what is great about Tati is that he more than shares the

the new films

gags and some of the best do not involve M. Hulot. The old commissionaire, near retirement, coping with an electronic switchboard; the waiters in the restaurant and that gem of improvisation — Napoleon's hat over the serving hatch.

The film opens with an almost Fellini touch — two nuns walking along a corridor of an ultra-modern glass-plated building which we think at first is a



Above: Raquel Welch in "The Biggest Bundle of them All" — released this month.

Below: Two scenes from "Skin, Skin" (Jacey, Piccadilly).

hospital but turns out to be Orly airport.

The pace is slow, some might think, but having seen "Playtime" one is constantly chuckling over some remembered gag — the pace allows this. Hancock was always insisting on a leisurely pace. Like all great clowns he knew instinctively the value of indelible impression.

One does not laugh at Tati merely in the cinema. You will be chuckling at gags in "Playtime" for the next ten years — just as you are recalling with affection "Jour de Fête."

Another great French clown is Pierre Etaix who has been working with a famous circus in recent months. Now he is returning to the studios to make another film. Meanwhile his "Tant qu'on a la Santé" is due very soon in town.

Another comedy, this time American but made in Italy, is "The Biggest Bundle of them All", in which Vittorio De Sica is a would-be big hold-up man (having just returned to Italy from America) and Raquel Welch is the girlfriend of one of his cronies who tries to double cross him. Amusing and some lovely looks at Italy — and Miss Welch.

"Skin, Skin", is the new Finnish film which was shown at the Edinburgh festival last year and about which we wrote at the time. It is now in London at the Jacey Piccadilly Cinema and proves to be yet another saga of unfettered youth but with the redeeming feature of fresh and natural players and a straight-forward direction by Miko Niskanen which, with Esko Nevalaihen's photography, lyrically combines the sensuality of ardent youth and warm, bright summer.

Rita and Santta, Leena and Timo are four young people from Helsinki who decide to spend a holiday by the lakes — away from the city and their parents' control.

Pitching their tents in their new found freedom they only discover that although they are free to do what they like they can, in fact, "only function — even in nature — according to the authority imposed upon them by love."



happening in august

Correct at time of going to Press. Readers are advised always to phone before making a long journey. Subject to alteration.

Academy One (GER 2981) — Bo Widerberg's sunny tragedy *Elvira Madigan*
Academy Two (GER 5129) — *Ulysses*
Academy Three (GER 8819) — Zvonimir Berkovic's adult triangle of love, *Rondo* (Yugoslav), starring Milena Dravic
Cameo Moulin (GER 1653) — *Massacre for an Orgy & Topless Story*
Cameo Poly (LAN 1744) — Bergman's *The Hour of the Wolf* with Max Von Sydow and Ingrid Thulin
Cameo Royal (WHI 6915) — Dominique Boschero in *Fire of Love & Nude Camera*
Cameo Victoria (VIC 6588) — Bunuel's *Belle de Jour* with Catherine Deneuve
Charing Cross Road, Jacey (GER 4815) *Stefania* (Greek)
Cinephone, Oxford Street (MAY 4721) — *I need a woman & The Pleasures of the Bath*
Compton Club (GER 4555) — Members only.
Continental (MUS 4913) — *Seventeen & Sex Quartet*
Curzon (GRO 3737) — Truffaut's black comedy *"The Bride Wore Black"*
Dilly Club (GER 6266) — Members Only
Gala Royal (AMB 2345) — *A Man and a Woman & Le Bonheur*
ICA CINEMA (Nash House, The Mall) — Members only: *Godard's Weekend*
Odeon, Haymarket (930 2738) — Jacques Tati's *Playtime*
Paris Pullman (FRE 5898) — *Herstratus*. From 8th: Pierre Mocky's comedy, *Order of the Daisies* (Les Compagnons de la Marguerite).
Piccadilly, Jacey (REG 1449) — *Skin, Skin*
Royalty, Kingsway (HOL 8004) — Fonteyn & Nureyev in *Swan Lake*

Birmingham, Cinephone — *Comic Strip Hero & Heat of the Summer*; *Massacre for an Orgy*; *How I Learned to Love Women*; *A Woman is a Woman & To Love*
Brighton, Jacey — *Her Private Hell*; *Girls, Girls*; *I Need a Woman*; *Lust in the Swamps*
Brighton, Kemp Town, Continental — *Sound of Music* (Season)
Canbourne, Cameo — *To Love & A Woman is a Woman*, 26 (6)
Edinburgh, Jacey — *Lust in the Swamps*; *Passionate Affair*; *I Need a Woman*; *Mondo Cane No. 2*
Liverpool, Jacey — *Virtue runs Wild*; *A Woman is a Woman & To Love*; *Her Private Hell*; *Belle de Jour*
Manchester, Cinephone — *The Fiends & Stella*; *Belle de Jour*; *Her Private Hell*; *Virtue runs Wild*

new cinema club

New Cinema Club at Nash House this month: "Man is not a Bird" (7th); *Evening Underground* (14th — 6.30); "The Switchboard Operator" (14th — 9 p.m.); "Something Different" (6.30, 21st); "The Brig" (9 p.m., 21st); "The Switchboard Operator" (6.30, 28th); "Evening Underground" (9 p.m., 28th).

"Man is not a Bird" was Makavejev's first feature, a realistic and sympathetic study of a "party" engineer involved with a young girl (Milena Dravic). "Evening Underground" includes "Scorpio Rising" and "Relativity". "The Chelsea Girls" and "Rush to Judgement" are in a programme given by the New Cinema Club at the NFT. Friday 16th, commencing at midnight.

NFT

At the National Film Theatre this month: "L'Année dernière à Marienbad" (1st); "Hiroshima Mon Amour" (6th); "Nazarin" (12th); Bergman's "Summer Interlude" (15th); "Le Beau Serge" and "Les Mists" (17th); Romm's "Boule de Suif" (28th); "Les Parents Terribles" (31st).

Don't forget the week of international shorts that begins August 19th. 101 films from 22 countries mostly made within the past eighteen months.

From a particularly forthright press notice it seems that the NFT season of "Films of the Twenties" was not very well attended. A pity, for the season was a quite unique portrait of the period. These are not just simply old films and a nostalgic moment for the middle-aged — together they create a comparative document of real value. It is to be hoped that the NFT programmers will not be discouraged into less imaginative fields.



new cinema club

Censored — And Why. Film Censor shows all. Also Chelsea Girls, Switchboard Operator, Portrait of Jason, All Night Underground etc. Free illustrated programme new season now from New Cinema Club, 122 Wardour Street, W.1. 734 5888.

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CLASSICS

Baker Street — Marx Brothers Season — *Duck Soup*, 4 (4); *Horsefeathers*, 8 (3); *Animal Crackers*, 11 (4); *Monkey Business*, 15 (3); *Darling*, 18 (7); *The Moving Target*, 25 (7); Late Shows — Every Friday: *Do You Like Women*, 9th; *Have Another Bier*, 16th; *Paris When It Sizzles*, 30th
Brixton — *Sign of the Gladiator*, 4 (1); *St. Francis of Assisi & Lady Godiva of Coventry*, 22 (3); *Espionage in Lisbon & The Three Avengers*, 29 (3); Late Shows: *Blood on His Sword* 10th
Chelsea — *Teahouse of the August Moon* 4 (7); *The Brothers Karamazov*, 11 (7); *The Third Man*, 18 (7); *Madame Bovary*, 25 (7); Late Shows — *Beloved Infidel*, 12 (5); *Harakiri*, 19 (5); *The War is Over*, 26 (5)
Dalston — *The Land Unknown*, 11 (4); *The Fury of Hercules*, 18 (4); *The Great Race*, 25 (7)
Hampstead — Late Shows — Every Sunday; *Four for Texas*, 10th; *And so to Bed*, 17th; *Days of Wine and Roses*, 24th
Kilburn — *The Opposite Sex*, 11 (7); *The Brothers Karamazov*, 18 (7); Late Shows — Every Saturday: *Violent Summer*, 17th; *The Wild Affair*, 24th; *The Green Mare's Nest*, 31th
Notting Hill — *The Forsyte Saga*, 4 (7); *The Barretts of Wimpole Street*, 11 (7); Late Shows — *A Lesson in Love* 5 (5); *Caged*, 12 (5); *Four Kinds of Love*, 19 (5); *Viridiana*, 26 (5)
Praed Street — *Echo of the Jackboot*, 11 (7); *The Patsy*, 25 (7)
Stockwell — *Genevieve*, 5 (3); *The Third Man*, 12 (3); *The Forsyte Saga*, 15 (3); *Infidelity*, 18 (1); *Rebel Without a Cause*, 19 (3); *East of Eden*, 22 (3); *Assault in Broad Daylight & Sexy Party*, 25 (1)
Tooting — *Zorba the Greek*, 11 (7); *Dracula—Prince of Darkness*, 18 (7); *Dr. Crippen*, 24 (1)
Belfast — *Life at the Top*, 5 (6); *Red Dust*, 12 (6); *Saratoga*, 19 (6); Late Shows — Every Friday: *The Green Mare's Nest* 9th; *To Love*, 16th; *Dr. Crippen*, 23rd; *Animal Crackers*, 30th
Brighton Curzon — Late Shows — Every Friday: *Call Me Madam*, 9th; *The Green Mare's Nest*, 23rd
Chester — *Here We Go Round the Mulberry Bush*, 11 (1); *Pepe*, 18 (7)

Eastbourne Curzon — Late Shows — Every Saturday — *Four for Texas*, 10th
Glasgow Curzon — *It's a Mad, Mad, Mad, World*, 5 (6); *Light in the Piazza*, 12 (6); *Inside Daisy Clover*, 18 (7); *Pepe*, 26 (6)
Glasgow Classic — *Not With My Wife You Don't*, 26 (6)
Leeds — *The Great Race*, 18 (7)
Late Shows — Every Friday and Saturday: *How to Murder Your Wife*, 9 (2); *Days of Wine and Roses*, 16 (2); *Nothing but the Best*, 23 (2); *Have Another Bier*, 30 (2)
Manchester — *The Wrong Box*, 4 (7); *Marriage on the Rocks*, 11 (7); *Cat Ballou*, 18 (7); *The Great Race*, 25 (7); Late Shows — Every Saturday: *Waltz of the Toreadore*, 10th; *Murder Incorporated*, 17th; *French Fortnight* — *Violent Summer*, 24th; *The She Wolves*, 31st
Portsmouth — *The Russians are Coming*, 11 (7)
Late Shows, Every Friday: *Dr. Crippen*, 16th; *Do You Like Women*, 23rd
Sheffield — *Peter Sellers Programme: I'm All Right Jack & Two Way Stretch*, 18 (7)
Late Shows — Every Friday and Saturday: *The World of Henry Orient*, 9 (2); *Do You Like Women*, 23 (2); *Rattle of a Simple Man*, 30 (2)
Southampton — *Dracula Prince of Darkness & Frankenstein Conquers the World*, 11 (7); Late Shows — Every Friday and Saturday: *Dr. Crippen*, 9 (2); *That Man From Rio*, 16 (2); *Orage*, 23 (2); *Nothing But the Best*, 30 (2)
Hastings — Late Shows — Every Friday: *The Colditz Story*, 9th; *The Haunted Palace*, 30th
Bradford Royal — Late Shows — Every Friday: *Have Another Bier*, 10th; *The Vampire Bat*, 17th; *The Curse and the Coffin*, 24th; *Do You Like Women*, 31st
Dublin, Grafton — Late Shows — *John Goldfarb, Please Come Home*, 4 (7); *The Lion*, 11 (7)
Newcastle Tatler — Late Shows — Every Friday and Saturday: *The Vampire Bat*, 9 (2); *The Leopard Man*, 16 (2); *The Body Snatchers*, 23 (2); *The Flesh and the Fiends*, 30 (2)
Nottingham — *The Leopard*, 11 (7)
Hatfield — Late Shows — Every Friday: *Nothing but the Best*, 9th; *A Taste of Honey*, 16th; *The Long and the Short and the Tall*, 23rd; *Orage*, 30th

la rivoluzione sessuale in books and films



DIRECTOR RICCARDO GHIONE is working on a new film, "La rivoluzione sessuale" which deals with several sexual taboos in the light of the theories advanced by Wilhelm Reich in his much discussed book, "The Sexual Revolution". The players in the film include Christian Alegny, Laura Antonelli, Maria Luisa Bavastro, Riccardo Cucciella, Andres Jose Cruz, Orchidea De Santis and Guy Heron.

Above, & and right: morals, manners and gear come in for related examination in Riccardo Ghione's new film, "La rivoluzione sessuale".

Right: Special gear and make-up constitute an essential element in sexual expression. From the film, "Il Profeta". Below: Lorenza Guenieri typifies the young generation in Ghione's "La rivoluzione sessuale".



As one Italian magazine has put it there appears to be a boom in sex educational films at the moment which was particularly emphasized by the students of the Pro Deo university being shown, for the first time in Italy, Alexander Ford's new film, made in Switzerland, "Eva, the Truth about Love".

This film, made with the collaboration of eminent doctors, sociologists and psychologists, is a serious study of the problems of sex, maternity and relationships between men and women. The action of the film springs from a doctor and the most significant encounters he experiences as a gynaecologist.

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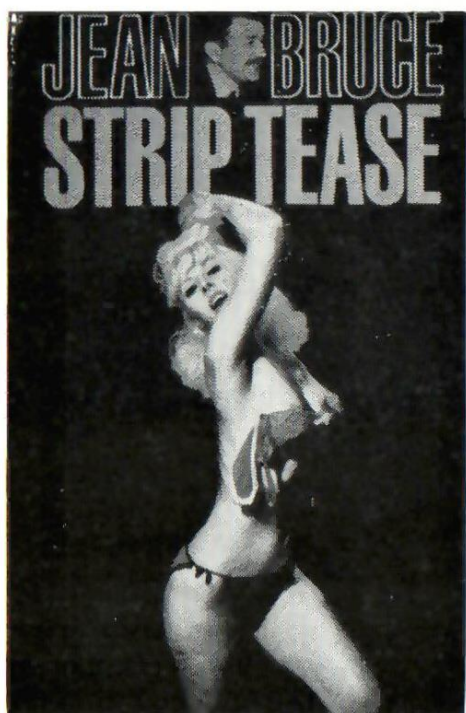


THE SYMBOL. Emmaline, the orphan girl with only a bust-line to boast of, who became the Sex Symbol of Hollywood. Emma reveals the details of her work as model and her rise as the "Symbol". All she wanted was love but found only suffering and early death. **Price 7s.6d.**

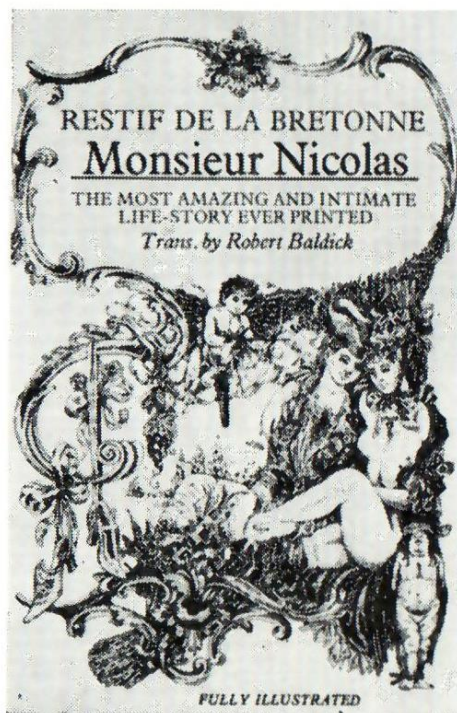


THE MAN FROM SPHERE. A particularly brutal murder in London, the Chinese underground around Paddington. Steamy jungles and beaches of East Africa. Sandra the beautiful blonde, whose bikini reveals more than her voice. She holds the key to a revolutionary evil, threatening Africa. **Price 5s.**

THE FOX' by the author of "Lady Chatterley's Lover" is a deeply sensual novel of two manless women and the intruder who threatens their love. This novel by D. H. Lawrence has been relatively unknown, but is now the successful film with Anne Heywood in the part of Ellen March. **Price 5s.**



STRIP TEASE — Jean Bruce (3s.6d.). In Strip Tease Secret Agent OSS117 Hubert de la Bath with a gun in his back and a hypodermic needle in his flesh can't do much. But what part does the sensual lovely of the title play?

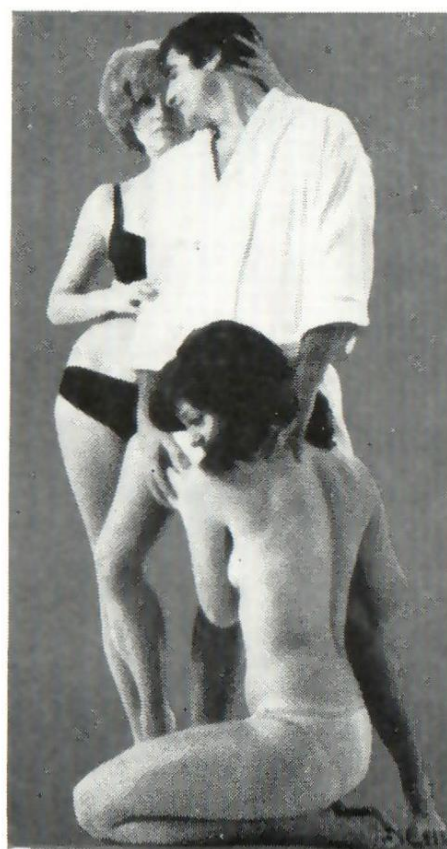


MONSIEUR NICOLAS — Restif de la Bretonne (7s.6d.). Described as "The most amazing and intimate biography ever printed" (Robert Nye of The Scotsman). The book has also been alluded to less reverently as "The Memories of Danny Hill".

IN PRAISE OF OLDER WOMEN — Stephen Vizinczey (5s.). The amorous recollections of Andras Vajda. "A cool, comic survey of the sexual education of a young Hungarian, from his first encounter as a twelve-year-old with the American Forces to his unsatisfactory liaison with a reporter's wife". (Punch).

THE FUN HOUSE is the office of "Vital", an American weekly picture magazine. The staff are the biggest collection of odd-balls, eccentrics and geniuses. Their lives and loves — above board and behind locked doors.

"Good bawdy fun... the characters are magnificent grotesques" Daily Telegraph. **Price 7s.6d.**



The Rebellion of Yale Marrat — R. H. Rimmer (5s.). Robert Rimmer, author of the most controversial bestseller "The Harrad Experiment", now turns to the subject of bigamy. It tells the story of one man's unconventional sexual behaviour which became a national controversy.

THE CONSULTANT. The novel that shocks even today's permissive society. The innocent teenage party that develops into an orgy Dr. Martin Lestrangle was haunted for the rest of his life — by a decision he had to take that threatened his career. **Price 5s.**

Specials

Pussies in Boots — Kurt Muller (9s.6d.)

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Tropical Beauty — R. M. Clermont (25s.). Post 2s.
Beauty in Eastern Europe — Vincent Lussa (30s.). Plus 2s. postage.

Summer with Andrea — Hans Zeidler (70s.). Post 3s.6d.

Birds of Britain — John D. Green. Size 14 in. x 11 in. Luscious London Girls 120 pages. 63/-. Post 4s.6d.



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Below: Raquel Welch in a playful beach struggle in the new comedy "The Biggest Bundle of them All" to be released this month. Italian sunshine and Miss Welch in bikini have much to recommend them.



Horror films maintain their popularity. Below: A "death devouring vegetation" strikes a character in "Bloodsuckers" which can be seen this month at the Ritz, Blackpool.



"Unfaithful Night" (La Nuit Infidele) is now on release and is showing this month at: Palace Portsmouth 4 (7); Glendale Reading 11 (7); Scala, Bristol 18 (7); Queens, Kidsgrove 25 (5).

"The Good, The Bad and The Ugly", third in the highly successful series of 'Dollar' Westerns is to open at the New Victoria on August 22nd. Starring Clint Eastwood as the cigar smoking 'man-with-no-name', Lee Van Cleef and Eli Wallach, the United Artists release is a violent saga of the West, set around the time of the American Civil War. General release will be on the Rank Circuit.

Meanwhile new films on the horizon in town include "Benjamin", "Twenty-four hours in the life of a Woman", Sjoman's "The Dream", Dreyer's "Gertrude", "Playgirl", and Vadim's long awaited "Barbarella".



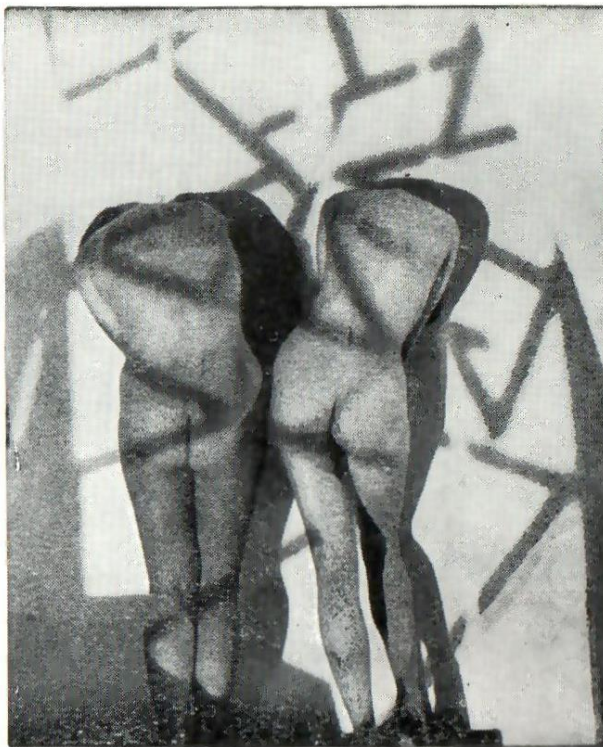
Above: neglected wife becomes involved with a mechanic in "Fire of Love" (Cameo Royal).

CURRENT AND COMING

Below: Office golf has much to recommend it — particularly if given the handicaps as illustrated here. Not that they could really be described as handicaps. The comedy can be seen this month at the Plaza, Plymouth (5th), Palace, Portsmouth (18th) and the Glendale, Reading (25th).



Below: G  nevieve Page and Catherine Deneuve in Bunuel's outstandingly successful, "Belle de Jour" (Cameo Victoria). The film might almost be termed an anthology of eroticism but the theme has rarely been so well or so subtly deployed.



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